

Henri Pousseur

Chronological List of Compositions from 1949 to 2002

This list has been compiled from Henri Pousseur's own *Catalogue des Œuvres Musicales et des Principaux Écrits Théoriques* kindly provided by the composer. The format for each entry is:

The composition's *name*, instrument(s)/voice(s) required; approximate duration; publisher; recording (LP and/or CD).

Additional information has been supplied where available. For example, details relating to première performances have been included from two sources: the excellent work-catalogue compiled by Rainer Riehn (Metzger, H-K. & Riehn, R. (1990) *Henri Pousseur* Musik-Konzepte 69, München: edition text+kritik) and the *Werkverzeichnis Henri Pousseur* in *MusikTexte* 98, August 2003 (pp. 72-75).

The following abbreviations from Pousseur's catalogue have been retained:
UE = Universal Edition, Vienna; SZ = Edizioni Suvini-Zerboni, Milan;
CeBeDeM = Centre Belge de Documentation Musicale, Brussels; CRFMW = Centre de Recherche et de Formation Musicales de Wallonie, Liège; WDR = Westdeutscher Rundfunk; IRCAM = Institut de Recherche et Coordination Acoustique/Musique.

1949

Sonatine, for piano; 5 mins; originally unpublished but now incorporated in *Methodicare* volume 3, D

1950

1) *Sept versets des Psaumes de la Pénitence*, for 4-voice mixed choir or vocal-quartet; 4 mins; UE; LP: Wergo; CD: Cadenza (Schola Cantorum I)

2) *Missa Brevis*, for 4-voice mixed choir; 9 mins; SZ

(*Missa Brevis* consists of: 2 Kyrie, Gloria for three voices, Sanctus, Agnus Dei. The 2nd Kyrie can be inserted after the Gloria)

1951

Trois chants sacrés, for soprano and string trio; 4 mins; SZ; LP: Candide
Première: Salzburg, June 1952; Ilona Steingruber (sop.) and Schneiderhan String Trio

1952/53

Prospection, 3 pianos in sixth-tone tuning; 5 mins; (unpublished)

1954

1) *Seismogrammes*, electronic composition for 1-channel tape; 3 mins; SZ;
CD: Acousmatrix 6, Cologne – WDR, Early Electronic Music. BVHAAST CD 9106

Realised: WDR Studio, Cologne

2) *Symphonies*, for fifteen soloists; flute, oboe, clarinet, bassoon, 2 trumpets, trombone, horn, 2 harps, piano, violin 1, violin 2, viola, cello; 13 mins; UE

1955

Quintette à la mémoire d'Anton Webern, for violin, cello, clarinet, bass-clarinet, piano; 17 mins; SZ

Première: Donaueschingen, October 1955; Hans Rosbaud (cond.)

1956/57

Exercises, for piano; in two parts: Variations I; 12 mins and Impromptu, Variations II; 5 mins piano; SZ

Première: (Variations I) Cologne, 1957; David Tudor

(Variations II) New York, 1957; David Tudor

1957

Scambi, variable form electronic composition for 2-channel tape; 6 mins 27 secs; SZ; CD: Acousmatrix 4, Henri Pousseur. BVHAAST CD 9010

Realised: Studio di Fonologia RAI, Milan; in the form of an 'open' work.

Première: Milan, 1957

1957/58

Mobile, for 2 pianos; 12-15 mins; SZ; LP: Vega

Première: Darmstadt, September 10th 1958; Alfons and Aloys Kontarsky

1958

1) *Madrigal I*, for clarinet; 4 mins; UE, LP: CRFMW

2) *Liège, Cité Ardente*, music for a film of the same name by Emile Degelin; 25 mins

1958/59

Rimes pour différentes sources sonores, for 3 orchestral groups and tape; 3 flutes, 1 oboe, 3 clarinets, 1 bassoon; 1 horn, 2 trumpets, 1 trombone; 1 vibraphone and 1 glockenspiel (one player), 1 harpsichord, 1 harp, 1 celeste, 1 piano, 1 marimba, 4 percussion; 8 violins, 6 violas, 4 cellos, 4 double basses; 13 mins; SZ; LP: RCA Italia

Première: Donaueschingen, 17th October, 1959; Symphony Orchestra of the Südwestfunk, Pierre Boulez (cond.)

1960

a) *Électre*, electroacoustic composition for 2-channel tape 'action musicale' for a ballet by Janine Charrat after Sophocles (Pierre Rhallys); 50 mins; UE, LP
Realised: Studio Apelac, Brussels

b) *Répons*, for flute, harp, 2 pianists playing one piano as well as celeste and electronic organ (or synthesizer), percussion, violin, cello; 30 mins; CeBeDeM
Première: Darmstadt, 8th July 1960; Severino Gazzeloni (flute), Francis Pierre (harp), Alfons and Aloys Kontarsky (pianos), Christoph Caskel (percussion), Klaus Assmann (violin), Werner Taube (cello), Henri Pousseur (cond.) (Start of work on *Votre Faust*, see: 1965)

1960/61

Ode, for string quartet; 17 mins; UE

1961

a) *Caractères*, (in two parts) for piano; 9 mins; UE

b) *Trois visages de Liège*, (in three sections: *L'Air et l'eau*; *Voix de la ville*; *Forges*) (Jean Séaux) electronic composition for 2-channel tape; 20 mins; UE; LP: Alpha/CBS; CD: Acousmatrix 4, Henri Pousseur. BVHAAS CD 9010
Realised: Studio Apelac, Brussels

c) *Madrigal II pour quatre instruments anciens*, (the instruments should preferably be Baroque – though this is not obligatory); for flute (or violin), violin, viola da gamba (or cello) and harpsichord; 3 mins; UE

1961/68

Votre Faust, variable work in the operatic genre in collaboration with Michel Butor; 5 actors (two women and three men), 4 singers (SATB), flute, clarinet, bassoon, tenor saxophone, horn, trumpet, violin, cello, double-bass, harp, piano, percussion (plus vibraphone and marimba). All the singers and instrumentalists are provided with small percussion instruments. In addition,

there is a tape with four channel diffusion. There is six hours of programmed material from which choices are made by the public. This produces a new selection each time which, for a theatrical performance, gives a duration varying between 150 mins and 180 mins. UE; LP: Harmonia Mundi (boxed set of 3)

Première: Milan, 15th January, 1969

Various selections are possible for concert performances according to the title: *Portail de Votre Faust* and additional 'satellite works', see below: *Miroir de Votre Faust* and *Jeu de miroirs de Votre Faust*, *Miroir de Votre Faust* (1964/65), *Échos de Votre Faust* (1969), *Les Ruines de Jéruzona* (1978), *La Passion selon Guignol* (1981), *Aiguillages au carrefour des immortels* (2002); and combined with other material in *La Seconde Apothéose de Rameau* (1981)

1962

1) *Trait*, for fifteen string instruments; 5 violins I, 4 violins II, 3 viola, 2 cellos, 1 double-bass (all scordatura); 10 mins; UE

2) *Madrigal III*, for clarinet, violin, cello, 2 percussionists, piano; 12 mins; UE; LP: Everest

1964/65

1) *Miroir de Votre Faust*, (Caractères II: 'Tarot d'Henri [text by Goethe], 'Chevauchée fantastique' [text by de Nerval], 'Souvenirs d'une Marionette' [text by Butor]); piano and soprano ad libitum; (15 mins, 4 mins, 10 mins); UE
Première: Berlin, 1965; Frederic Rzewski (piano)

2) *Jeu de miroirs de Votre Faust*, *Miroir de Votre Faust* plus 2-channel tape of sections of the opera; (unpublished); WERGO

Realised: Ghent Studio, Studio Bruxelles

1964/66

Apostrophe et six reflections, for piano; 12 mins; UE; LP: CRFMW

1965

a) *Répons avec son paysage*, for seven musicians (see: *Répons*, 1960) and one actor (text: Michel Butor); 35 mins; CeBeDeM

b) *Echo I de Votre Faust*, for cello (first work of *Échos de Votre Faust*, 1969); 3 mins; UE

1966

a) *Phonèmes pour Cathy* for mezzo-soprano; 8 mins; SZ; CD: Virgin Classics (Songs Cathy Sang)

b) *Caractères Madrigalesques*, for oboe; CeBeDeM

1967

Couleurs croisées, for large orchestra; 4 flutes, 4 oboes, 4 clarinets, 4 bassoons, 4 saxophones, 6 horns, 4 trumpets, 4 trombones, 1 tuba, 1 harpsichord, 1 celeste, 5 percussion, 12 violins I, 12 violins II, 10 violas, 8 cellos, 6 double-basses; (30 mins); SZ; CD: Ricercar
Première: Brussels, 20th December, 1968, Belgian Radio Symphony Orchestra, Pierre Boulez (cond.)

1968

Mnémosyne, monody for voice or solo instrument or unison choir (text: Friedrich Hölderlin); 5 mins; SZ; published with *Mnémosyne II* (see: below)

1969

a) *Mnémosyne II*, improvisation system for a soloist or collective based on *Mnémosyne* (see: above); ca. 10-12 mins; SZ; CD: Université de Rouen (Musique XXe Siècle)

Première: Bonn, 1970; Merete Bekkelund (mezzo), Henri Pousseur (cond.)

b) Realisation for piano of *Mnémosyne II* by Pierre Bartholomée (see: *Mnémosyne II*, 1973)

c) *Échos de Votre Faust*, for female voice, flute, cello and piano (texts: Goethe, Michel Butor); the first work of the 7 was initially published separately, see: *Echo I de Votre Faust*, 1965; in this case the title *Échos II* is incorrect):

- 1) *La ligne des toits* (cello)
- 2) *Couleur de l'air A* (voice, cello, piano)
- 3) *Insinuations* (voice, flute, cello, piano)
- 4) *Grande loterie du labyrinthe des fantômes* (voice, flute, cello, piano)
- 5) *Les herbes des yeux* (flute, piano)
- 6) *Couleur de l'air B* (voice, flute, cello)
- 7) *Le tremble et le rossignol* (flute, cello, piano); 25 mins

UE

d) *Psych'art*, music for film of the same name, realised for the department of Psychiatry of the University of Liège; 40 mins

1969/70

Les Voyages De Votre Faust, film for the Radio Télévision Belge Française; realisation for Jean Antoine; 60 mins

1970

a) *Les Éphémérides d'Icare 2*, for a main soloist concertino of three (high, medium, low) and four other quartets of sonorities as homogeneous as possible each occupying a large range from low to high; 50 mins; SZ; LP: Harmonia Mundi Freiburg

Première: Madrid, 20th April, 1970; Ensemble Musiques Nouvelles. Pierre Bartholomée (cond.)

b) *Crosses of Crossed Colors*, for amplified female voice (preferably black) two to five pianos, two tape-recorders, two turntables, two radio receivers. In memoriam Martin Luther King; 30 mins; SZ

Texts inspired by the liberation of American Negroes and Indians.

Première: New York, 19th November 1970; J.Blackett (voice). Henri Pousseur (cond.)

c) *Icare apprenti*, improvisation system for an indefinite number of interpreters; duration very variable: 10-30 mins; SZ

1971

a) *Stravinsky au futur*, collective work in collaboration with the Ensemble Musique Nouvelle, in particular Pierre Bartholomé and Philippe Boesmans; 50 mins; LP: Harmonia Mundi

b) *L'effacement du Prince Igor*, for orchestra; 4 flutes, 3 oboes, 4 clarinets, 4 horns, 3 trumpets, 3 trombones, 1 tuba, 2 percussionists, 1 harp, 1 piano and harpsichord (1 player) violins 1, violins 2, violas, cellos, double-basses; 10 mins; SZ

c) *Invitation à l'Utopie*, (= 1970a plus speaker, soprano, mezzo-soprano, mixed choir, piano and 19 instruments); 2 flutes, 1 oboe, 3 clarinets, 1 bassoon, 1 horn, 1 trumpet, 1 harp, 1 vibraphone, 1 celeste, 1 harpsichord, 1 marimba, 1 violin, 1 viola, 2 cellos, 1 double-bass (text: Michel Butor after Charles Fourier); 50 mins, SZ

Première: Brussels, 25th January, 1971; T.Clais (speaker), J.Nendick (soprano), L.Jaspers (mezzosoprano), Choir of the Belgian Radio, Ensemble Musiques Nouvelles, Pierre Bartholomé (cond.)

1971/72

Ex Dei in Machinam Memoria, for solo instrument and electroacoustics; ca. 20 mins

1972

a) *Icare Obstiné*, programme for composition; CeBeDeM

a') *Icare Obstiné*, vol.1, for piano; 4 mins; SZ

b) *Système des Paraboles*, electronic music; WDR studio

Including eight *Études Paraboliques*:

- 1) *Les Ailes d'Icare*; 28 mins
- 2) *Liebesduett*; 28 mins
- 3) *Viva Cuba*; 20 mins
- 4) *Voyage aux éléments*; 39 mins
- 5) *Hymne à Zeus Ornithologue*; 28 mins
- 6) *Aerial view of Haiphong, Massachussetts*; 20 mins
- 7) *Mnemosyne disparue*; 34 mins
- 8) *An Heinrich, ping-pong*; 20 mins

Première (Paraboles-mix I-III) Düsseldorf, 4th, 6th, 7th October, 1973

b') numerous Paraboles-mix: varied, fixed or improvised; CD Acousmatrix 4 BVHAAST CD 9010 (45 mins) with *Scambi*, 1957 and *Trois visages de Liège*, 1961. Box set of 4 CDs of the 8 Etudes Paraboliques: Sub Rosa SR 174, Brussels.

See also: *Paraboles-mix avec leçons d'enfer*, 1999

1973

a) *Vue sur les Jardins Interdits*, for saxophone quartet; 14 mins; SZ (see also: *Deuxième vue sur les jardins interdits*, 1974; *Troisième vue sur les jardins interdits*, 1974; *Quatrième vue sur les jardins interdits*, 1974; *Cinquième vue sur les jardins interdits*, 1982; *Sixième vue sur les jardins interdits*, 1984; *Septième vue sur les jardins interdits*, 1996

b) *Nouvelle Invitation à l'Utopie*; same text as *Invitation à l'Utopie*, 1971; accompanied by electronic music combined from *Système des Paraboles*, 1972, and a group of improvising musicians; 40 mins

c) *Mnemosyne II*, for piano (version by Pierre Bartholomé); 4 mins; SZ

d) *Lob des Langen Marsches*, a special example of a Paraboles-mix, including various texts and intended for two broadcasts by the WDR, Cologne.

1974

a) *Die Erprobung des Petrus Hebraicus*, chamber music theatre work in three parts for the 110th anniversary of Arnold Schoenberg on texts by Henri Pousseur and Léo Wintgens. Two male actors, dramatic soprano, tenor/counter-tenor, baritone and seven instrumentalists. Clarinet and bass-clarinet (one player), horn, harp and piano (one player), violin and viola (one player), cello, percussion and piano (one player). Small, complementary interventions by these two instrumentalists and magnetic tapes; three hours; SZ; book re-worked in collaboration with Léo Wintgens in: *Obelit 7*, Moresnet (Belgium)

Première: Berlin, 12th September, 1974; Henri Pousseur (cond.).

'Satellite-works': *Chroniques berlinoises*, 1975; *Chroniques Illustrées*, 1976; *Ballade berlinoise*, 1977; *Humeurs du Futur Quotidien*, 1978; *Pedigree*, 1980; *Chroniques Canines*, 1984

b) *Deuxième vue sur les jardins interdits*, for organ; 14 mins; SZ

Première: Royan, 27th March, 1974; B.Focroulle

c) *Troisième vue sur les jardins interdits*, for wind quintet (arrangement: Peter Monk); 14mins; SZ

d) *Quatrième vue sur les jardins interdits*, for chamber orchestra

(arrangement: Jean-Louis Robert); 14 mins; SZ

Première: Maastricht, 28th April, 1983; Orchestre Symphonique du Limbourg

e) *Parade de Votre Faust*, for orchestra (arrangement: Jean-Louis Robert); 3

flutes, 2 oboes, 1 cor anglais, 4 clarinets, 1 alto saxophone, 1 tenor

saxophone, 2 bassoons, 4 horns, 3 trumpets, 4 trombones, 1 tuba, 1

kettledrum, 3 percussion, 1 harp, strings; 20 mins; UE

1975

a) *Chroniques berlinoises*, for piano and string quartet; with baryton ad libitum

(without baryton = *Petite Chronique berlinoises*, with baryton = *Grande*

Chronique berlinoises); 25 to 30 mins; SZ

Première: London, 9th March, 1977

b) *Modèle réduit*, for bass clarinet (or cello) and piano; variable, from 20 to 25

mins; CeBeDeM, LP: CRFMW

c) *Ibericare*, guitar; variable duration; CeBeDeM

Première: Venice, 29th August, 1976; V.Saldarelli

1976

a) *Racine 19e de 8/4* (19th root of 8/4 or $\sqrt[19]{8/4}$), for solo cello in a

temperament of nineteen equal steps per octave; ca. 15-20 mins; CeBeDeM

b) *Chroniques Illustrées*, for large orchestra with baryton ad libitum; 4 flutes, 4

oboes, 4 clarinets, 1 saxophone, 4 horns, 4 trumpets, 3 trombones, 1 tuba, 1

harp, 1 piano, 4 percussion, strings, (without baryton = *Petite Chronique*

Illustrées, with baryton = *Grande Chronique Illustrées*); SZ

Première: Brussels, 12th February, 1977. Pierre Bartholomée (cond.).

1977

a) *Ballade berlinoise*, piano; 7 mins; SZ, LP

b) *Liège à Paris*, electroacoustic music, (André Breton, Michel Butor) studios of CRFMW and IRCAM; 50 mins; CD Sub Rosa SR 117, Brussels

1978

a) *Les Ruines de Jéruzona*, for mixed choir and 'rhythm section' ('Reflets de Votre Faust' – Goethe, de Nerval, Marlowe, Góngora, Petrarch, texts from the Bible and the Catholic liturgy); double bass, piano and organ, drum kit; 20 mins; SZ

Première: Brussels, 23rd March, 1979; Henri Pousseur (cond.)

b) *Vocalise*, for voice, tessitura ad libitum, six choices (three female, three male) and piano; 5 mins; SZ

c) *Humeurs du Futur Quotidien*, (Henri Pousseur, Michel Butor) for two speakers and chamber orchestra 1 flute, 1 oboe, 1 clarinet, 1 bassoon, 1 horn, 1 trumpet, 1 trombone, 1 harp, 1 piano, 1 marimba, 1 percussion, violin I, violin II, viola, cello, double bass; 15 mins; SZ

Première: Paris, 12th March, 1978; Charles Bruck (cond.)

d) *Le Procès du Jeune Chien*, French version of *Die Erprobung des Petrus Hebraicus* (see 1974a) in collaboration with Michel Butor; SZ; also a booklet in French and videogram RTBF (1 hour)

e) *Pour Baudelaire*, for solo voice or unison choir; 3-4 mins

1979

a) *Chevelures du Temps*, 'popular' oratorio for various amateur and professional performers and groups of performers; vocal, instrumental and 'noise-making' soloists and groups; 2 hours

b) *Tales and Songs from the Bible of Hell*, electroacoustic music with four amplified vocalists (texts: William Blake and Edgar Allan Poe); 27 mins; SZ; LP: Wergo

c) *Flexions I*, for flute; 5 mins; SZ

d) *Flexions II*, for trumpet; 5 mins; SZ

e) *Flexions III*, for violin; 5 mins; SZ

f) *Flexions IV*, for viola; 5 mins; SZ

1980

a) *Flexions V*, for cello; 7 mins; SZ

(*Flexions V(ii)* for double bass arranged by Fernando Grillo is also available)

b) *Le Bal de Cendrillon*, for piano ("dicté par..." no.0: P.I.Tchaïkowsky); 5 mins; SZ

c) *Canines*, for female voice and piano (texts: Michel Butor, Friedrich Hölderlin, Henri Pousseur); 9 mins; SZ

d) *La Patience d'Icarène*, for harp; (variable duration); CeBeDeM

e) *Les Îles déchaînées*, for jazz group, synthesizer ensemble and orchestra (in collaboration with Denis Pousseur); 70 mins; three parts: *Origine des Îles*, *Duels* and *Autour d'Icare* (text: Michel Butor); SZ

Première: Brussels, 27th November, 1980; Pierre Bartholomée and Henri Pousseur (conds.)

f) *Fantaisie et Fugue*, string quartet ("dicté par..." no.1a: Arnold Schoenberg 1930);

('dicté par...' no.1b: Arnold Schoenberg 1930), for low-pitched melodic instrument (e.g. cello, basson) and piano;

('dicté par...' no.1c: Arnold Schoenberg 1930), for orchestra (arrangement: Claude Ledoux); 5 mins; SZ

Première: Liège, 10th December, 1984

g) *Variations*, clarinet and piano ("dicté par..." n°2 Anton Webern 1940); 10 mins; SZ ; LP: CRFMW; CD: R.Gailly, International Productions

h) *Naturel*, for solo horn; 7 mins; SZ

i) *Pedigree*, 'pot-pourri' from *Die Erprobung des Petrus Hebraicus* and/or *Le Proces du Jeune Chien* for female voice and seven instruments; violin/viola, clarinet/bass clarinet, horn, harp, piano, percussion; 25 mins

1981

a) *La Seconde Apothéose de Rameau*, for nine wind instruments, seven brass instruments and five instruments with dampened sounds; 2 flutes, 2 oboes, 3 clarinets, 2 bassons, 2 horns, 2 trumpets, 2 trombones, 1 tuba, 1 harp, 1 piano, 1 electric piano, 1 celeste, 1 xylomarimba, 1 vibraphone, 2 percussion; 25 mins; SZ

Première: Paris, 9th November, 1981; Ensemble Intercontemporain, Pierre Bartholomé (cond.)

b) *La Passion selon Guignol*, for amplified vocal quartet and orchestra (in collaboration with Paulo Chagas) (texts: Blake, Goethe, de Nerval, Marlowe, da Ponte, Butor); 3 flutes, 3 oboes, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 tuba, 2 saxophones, 1 harp, 1 piano/organ (one player), 1 guitar or double bass, 7 percussion, violin I, violin II, viola, cello, double bass; 30 mins; SZ

Première: Liège, 24th February, 1983, Orchestre Philharmonique. Pierre Bartholomé (cond.)

1982

a) *La Paganiana*, for violon; 35 mins; SZ

b) *La Paganiana Seconda*, for cello; 35 mins; SZ

c) *La Rose des voix*, for four speakers, four vocal quartets, four choirs and eight instruments; (in collaboration with Michel Butor); double bass, clarinet, tuba, saxophone, accordion, guitar, piano, 2 percussion; 50 mins; SZ; LP: Igloo; Videogramme RTBF, realisation: Gérard Corbiaux.
Première: Namur, 6th August 1982; Henri Pousseur (cond.)

d) *Cinquième vue sur les jardins interdits*, for vocal quartet; 14 mins; SZ
première: London, June, 1982, Electric Phoenix Ensemble

e) *Variations-Caprice*, for flute (or clarinet or violin) and harpsichord (or organ or piano); 8 mins; SZ

1983

a) *Hermès I*, for clarinet; 5 mins ; SZ

b) *Hermès II*, ('dictée par...' no.3 Bela Bartok) for violin; 5' mins; SZ

c) *Trajets dans les Arpents du Ciel*, for unspecified solo instrument and orchestra, (first version for low melodic instrument: cello, bass clarinet...); 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 2 trumpets, 2 trombones, 1 harp, 1 piano/celeste (one player), 4 percussion, violin I, violin II, viola, cello, double bass; 30 mns; SZ

Première: Metz, 18th November, 1983; Pierre Bartholomé (cond.)

d) *Carré magique I*, piano; 4 mins

e) *Yin-Yang (Carré magique II)*, piano; 8 mins

f) *Carré magique III (Le Present du Son)*, piano; 8-10 mins; these three pieces (and others) have been collected together in an album published by SZ: 'Carrés et Triangles'

1984

a) *Sixième vue sur les jardins interdits*, string trio; 14 mins; SZ

b) *Patchwork des Tribus Américaines*, wind orchestra (various combinations); 15 mins; SZ

c) *Chroniques Canines*, two pianos and soprano ad lib.
(same variation of the title as *Chroniques berlinoises*, 1975 and *Chroniques Illustrées*, 1976; 25-30 mins; SZ

d) *Cortège des belles Ténébreuses au Jardin Boréal*, for cor anglais, viola, horn, tuba and 2 percussionists; 18 mins; SZ

e) *Litanie du miel matinal*, (*Flexions VIIa*) for high melodic instrument; SZ

f) *Litanie du miel vespéral*, (*Flexions VIIb*) for low melodic instrument; SZ
Duration of both *Litanie du miel matinal* and *Litanie du miel vespéral*: 6 mins

g) *Litanie du cristal des fleurs*, for piano (left hand only); 5 mins; a work from the album referred to above: 'Carrés et Triangles'; SZ

h) *Sonate des Maîtres viennois*, for piano ('dictés par...': no.-1a: Ludwig van Beethoven, 1795; no.-1b: Wolfgang Amadeus Mozart, 1780; no.-1c: Franz Schubert, 1810)(- = minus)

i) *Tango de Jeanne-la-Sibylle*, for piano (left hand only); 3 mins; SZ

j) *l'Etoile des langues* (Michel Butor), for speaker and mixed choir; 20 mins; SZ

k) *Vers l'île du Mont pourpre*, for flute; 4 mins; SZ

m) *Les Noces d'Icare et de Mnémosyne*, combination of *Mnémosyne I* and *II*, *d'Icare apprenti*, of extracts from 1972b (*Système des Paraboles*) and an original text; (variable, ca 30' mins; plan and explanatory text published in the revue: *Corps écrit*, no.15, PUF, Paris, 1984

1985

a) *Nuit des Nuits (Nacht Der Nächte) (ou la voyante insomnie de monsieur Goldberg)*, for orchestra; 12 mins; SZ

b) *Sur le Qui-Vive*, for female voice and five instruments; Eb clarinet to contra-bass, cello, tenor and bass tuba, piano, percussion; (six of these ten pieces have taped voice; texts: Michel Butor); 30 mins; SZ

1986

a) *Arc-en-ciel de remparts*, for unison choir and student orchestra (variable composition); 25 mins; SZ

b) *Cinq Soupirs pour une Clairière*, (texts: Michel Butor, Federico García Lorca) for female voice and piano; SZ

1987

a) *Un Jardin de Passacailles* (orchestration of pieces by Lully, Bach, Beethoven, Brahms and Webern) for 12 instruments; flute, oboe, clarinet, bassoon, horn, trombone, keyboard instruments, percussion, violin, viola, cello, double bass; 'accompanied by a prelude, interludes and a final original passacaglia'; 60 mins; SZ, UE for Webern

b) *Traverser la forêt*, (texts: Charles Baudelaire, Michel Butor) cantata for speaker, soprano, baritone, mixed chamber choir and twelve instruments; flute, clarinet, oboe, bassoon, alto saxophone, horn, tuba, violin, double bass, synthesizer, piano, percussion; 50 mins; SZ; CD: Musidisc

1987/88

A Travers les Petits Miroirs, jeu musical pour enfants délurés (musical game for intelligent children), for voice, instruments and various objets; Momeludies, Lyon

1988

a) *Figure et Ombres*, for any desired instrument; variable duration; published in *MARSYAS 6*, Paris

b) *Mnémosyne (doublement) obstinée*, (text: Hölderlin) for string quartet and female voice; 15 mins; SZ

c) *Mnémosyne (doublement) obstinée (Ode II)*, for string quartet; 15 mins; SZ

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I,3: *Vingt-quatre petits miroirs a douze faces* (4 books);

II,1: *Battements d'ailes du jeune icare* (in three versions: high, medium, low);
III,2: *Vingt-huit études assez faciles pour divers ensembles principalement à cordes* (Twenty eight fairly easy studies for various instrumental ensembles – principally strings) (4 books);

First publication: Éditions du Visage, Cachan, (unavailable); new edition in preparation and stocks deposited at the CeBeDeM, (see also: *Les petits doigts de Lisa*, 1998 and "in preparation", c)

The new edition of *Methodicare* has been initiated by the CeBeDeM, Brussels. The following have been re-published in Spring: *Battements d'ailes du jeune Icare* (in the three distinct registers, see above) as well as *Les petits doigts de Lisa*, which is its first edition and which, with the two other books of volume I, adds up to three sets: *Premiers pas, Découvertes, et Dépassements*. Appearing imminently: the *28 Études pour ensembles* of volume III; and during Winter: books 2 and 3 of volume I (keyboards).

1988/89

Déclarations d'orages, for speaker, soprano, baritone, three improvising musicians (alto saxophone, tuba and synthesizer), orchestra and tape (collaboration with Michel Butor and texts in the original languages by William Blake, Pablo Neruda, Friedrich Schiller, Vladimir Majakovsky); 30 mins; SZ

1989

a) *Cinq Soupirs pour une Clairière* (Michel Butor, Federico García Lorca) for female voice and piano; SZ

b) *L'école d'Orphée*, for amplified speaker, organ and tapes ad lib. (In collaboration with Michel Butor); 20 mins; SZ

(The organ part can be played alone.)

c) *At moonlight, Dowland's shadow passes along Ginkaku-ji*, a 'ground' for three traditional Japanese instruments; Shakuhachi, Shamisen, Koto; 12 mins; SZ

d) *La lune et les flots*, arrangement of the preceding work for string trio; 12 mins; SZ

e) *Flexions hermétiques pour Baudelaire*, combination of *Pour Baudelaire*, *Flexions III*, *Hermes II*; 12 mins; SZ

1990

a) *Amen*, for mixed a capella choir in unison (variations: male-female, soloists, chior); 4 mins; SZ

b) *Puer natus*, motet for three singers; soprano, alto (or counter tenor), baritone; 8 mins; SZ

1990/91

a) *Suite de coeur et de pique*, for clarinet, violin, cello and piano; 10 mins; six parts:

- 1) *Signature*, for solo clarinet (or saxophone);
- 2) *La consistance évanouie*, for three melodic instruments;
- 3) *Quatre fois huit étoiles*, for clarinet (or saxophone) and piano;
- 4) *Lettres de miel, symboles de lune*, for piano;
- 5) *Harmonieuse giration, heureuse germination*, for violon and cello;
- 6) *Message au silence*, for the quartet;

SZ

b) *Leçons d'enfer*, musical theatre in memory of Arthur Rimbaud, for (at least) two actors, three singers (soprano, alto, baritone) and seven musicians; clarinet, alto saxophone, tuba, harp, piano, 2 percussionists, tape and electronic manipulation (texts: Rimbaud and Michel Butor); 105 mins; SZ

c) *U oder E-Musik?*, for string quartet; 2 mins; UE in 'Schleedoyer II'

1992

a) *A song on love's eternity*, for voice and accompaniment ad lib. (text: Emily Dickinson); 2 mins

b) *Coups de dés en écho pour ponctuer - au piano - le silence de John Cage*, 4 mins; SZ

1992/93

Dichterliebesreigentraum, for soprano, baritone, 2 solo pianos, choir (4 double quartets) and orchestra; 65 mins; SZ; CD: Cypres

1993

a) *Trois petits caprices sur une melodie populaire hongroise*, for violin; 4 mins; SZ

b) *Le tarot peregrin*, for bass voice and six instrumentalists; flute, clarinet, bass clarinet, violin, guitar, piano; 25 mins; CeBeDeM

c) *Devise*, for 4 mixed voices (text: Isabelle Pousseur); 3 mins

d) *Caprices de saxicare*, mobile for alto saxophone and string orchestra; 5 first violins, 4 second violins, 3 violas, 2 cellos, 1 double bass; 12-15 mins; SZ; CD: Rene Gailly International Productions (2 versions)

1994

a) *Les litanies d'icare*, (Aquarius-memorial I) for piano, 16 mins; SZ; CD: Musical Treasures From Leuven University (box-set H.C.), CD: Intégral d'Aquarius-Memorial, Cyprès

b) *Le sablier du phoenix*, in celebration of the 400th anniversary of the death of Roland de Lassus, for speaker, vocal quintet and chamber orchestra; single

woodwind, horn, trumpet, synthesizer, percussion, strings; in collaboration with Michel Butor; 60 mins; SZ

1995

a) *Les fouilles de Jeruzona* (Aquarius-memorial II), mobile for an orchestra of 36 unspecified musicians divided into six groups of gradually differentiated registers; 18 mins; CeBeDeM

b) *Motet*, for three wind instruments; flute, oboe, bassoon; 8 mins; (based on 1990b)

1995/96

Triptyque des septuajubilaire, ('3rd Ode for quartet' playing in 17ths of an octave),

1) *Bulles de temps* (for Pierre Boulez for 26/2/95)

2) *Jahresschlangenstaub* (for solo viola, to György Kurtag for 19/2/96)

3) *Passa-fuga-caglia* (to Luciano Berio for 24/10/95)

1996

a) *Zwei kleine Spinnereien über einem Thema von Clara Wieck* (Deux petites divagations sur un thème de C.W.) for piano; 3 mins; SZ

b) *Rasche Fuge zur Sache Bach*, for string quartet; 6 mins; for the ninetieth birthday of Paul Sacher

c) *Chaconne*, for violin; 20 mins; for the fiftieth birthday of Sigiswald Kuikens; SZ

d) *Don Juan à gnide, ou les séductions de la chasteté* (Répons III) music theatre for an actor, soprano, baritone, 5 instruments; flute, violin, cello, harp and piano; and light projections (for the seventieth birthday of Michel Butor, on

texts by him and Charles Fourier, Charles Baudelaire and François Couperin);
60 mins ; SZ

e) *Septième vue sur les jardins interdits*, for five clarinets of various registers,
arrangement: Jean-Pierre Peuvion; CD: Cyprès (Nouvelles Musiques de
Chambre)

f) *Duel de capricares*, mobile for alto saxophone and piano; 12-15 mins;
SZ (the saxophone part is practically the same as in *Caprices de saxicare*,
1993).

1997

a) *Suite du massacre des innocents*, for large wind orchestra with unison
choir ad lib.; 15 mins; SZ

b) *Reflets d'arc-en-ciel* ou variations canoniques sur le timbre traditionnel
imaginaire "Trop est acier Protest'Icare", for violin and piano; 6 mins; SZ

c) *La guirlande de Pierre*, for soprano, baritone and piano, in two sections:
Cycles de vie and *Spirale de liberté*, with 'obligatory repeat' *Le temps des
surprises*; ca. 75 mins; CD: Cyprès.

1998

a) *Danseurs gnidiens cherchant la perle clementine* (Aquarius-memorial III),
for chamber orchestra (37 soloists); 10 mins; SZ

b) *Les petits doigts de Lisa* for piano in 3 books; (Methodicare i,1); CeBeDeM

1999

a) *Icare aux jardins du verseau* (Aquarius memorial IV), for piano and
chamber orchestra (performance Autumn 2000); SZ

b) *Ombres enlacées*, for organ; ca. 5 mins; (performance by the composer end of June 1999); SZ

c) *Métamorphoses de Marie-Madeleine*, for mixed choir, piano and 2 percussionists; ca. 8 mins; (performance end of June 1999); SZ

d) *Litanie du miel zénithal*, for solo piano; 4 mins; will form part of the album announced in 1983-84 having been sketched from this period; SZ

e) *Paraboles-mix avec leçons d'enfer*, 8-channel version (Tascam system) with computer projections (CD-Rom); realized during a conference performance at the University of Cologne; ca. 80 mins

2000

a) *Navigations*, for solo harp, in three sections:

1) *Turbulences éoliennes* (to Francette Bartholomé)

2) *Mer calme et heureuse traversée* (to greet Lidia in the memory of Ludwig van Beethoven)

3) *Le ravissement de cosmicare* (to Irène Butor)

The 1st and the 3rd sections are 'mobiles with windows'

CeBeDeM

b) *Anneaux du soleil*, for solo piano (mobile dedicated to Pierre Boulez for his 75th birthday); SZ

c) *Le village planétaire vu de Nivelles*, programme of music and poetry lasting 16 continuous hours, intended for 'l'Espace Christian Dotremont' constructed by the Belgian furniture company as the first architectural complex of the first business park: 'Les portes de l'Europe' (a former car racing circuit in the north of Nivelles). Full booklet of the operation. H.C.

Extract of this collection:

d) *Quinze et un paysages planétaires*, electronic music,
in detail:

- 1) *Labra d'or*, 10 mins.
- 2) *Gamelang celtibère*; 20 mins.
- 3) *Andes afro-nippones*; 14 mins 40 secs.
- 4) *Caspertzienne antillaise*; 12 mins 10 secs.
- 5) *Chamanes sahéliens*; 12 mins 45 secs.
- 6) *Carillon brabançon*; 1 min 20 secs.
- 7) *Alaskamazonie*; 5 mins 55 ses.
- 8) *Océan papouindien*; 10 mins.
- 9) *Mongolie tropicale*; 18 mins 5 secs.
- 10) *Canadacathay*; 7 mins 5 secs.
- 11) *Ethiopie brésilienne*; 9 mins 45 secs.
- 12) *Etats zuni*; 18 mins 20 secs.
- 13) *Méatatlantide*; 16 mins 35 secs.
- 14) *Sandwich levantin*; 15 mins 50 secs.
- 15) *Caraïbes ouralocéaniennes*; 28 mins 35 ses.
- 16) *Vietnamibie*; 8 mins 50 secs.

(3 CDs alga marghen plana-P 21NMN.051; total duration: ca, 3 hours 30 mins.) also see 2002b.

2000/01

Jardinet avec automates, for solo piano (version a) or for two melodic instruments: one high and one low (version b). 17 short pieces, total duration ca. 6 mins; (for details see alphabetic catalogue); SZ

2001

a) *Quatre berceuses*, for solo voice or unison choir; texts: Michel Butor (1999/2000); SZ

b) *Éclipticare* (ou les périple constellés), for one, two or three instruments each one surrounded, or not, by a 'consort'; to the memory of Iannis Xenakis; variable duration; SZ

c) *75 premiers caractères d'un alphabet Icaro-mnémosynien*, for violon (also viola), trombone and piano. Two sections:

Tables, ca. 5 mins; to György Kurtag for his birthday.

Sursauts, ca. 10 mins; to Michel Butor for his birthday.

The collection is also dedicated to 'the other trio' for whom it was written (Izumi Okubo, Alain Pire and Marcel Cominotto).

2002

a) *Aiguillages au carrefour des immortels*, for 16 or 17 instruments; 25 mins; SZ

Première: la Chaux-de-Fonds, January 2003

b) *Un jour du monde en 280 minutes*, (shortened version of the *Village Planétaire*, 2000c, consisting of all the 'paysages' (landscapes), all the 'carillons et sonneries' (bells and chimes) and the entire spoken text – see booklet – only the very long 'coloured silences' in the original version were reduced; total duration: 4 hours 40 minutes

c) *Les Icare Africains*, 'psaume tropé' for three high (child or female) voices, choir for equal voices ad lib. and chamber orchestra (about 50 musicians); 20 mins; SZ

Première: Milan Cathedral, May 2003

d) *Arioso*, monody for female voice (text: Michel Butor); 3 mins